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November 2013



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# ART HISTORY SUPPLEMENT

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ART HISTORIES SOCIETY

## Table of Contents

Season's Greetings or To Whom It May Concern [Editorial] .....	3
Pubblicità per la cultura e "Paragone Arte" [Short note], by Giulia Savio.....	7
Elevation of Jacopo Pesaro from the material world to the heavenly one by Titian, by Tolga Erkan.....	19
Books received.....	39
There are still many things to understand [Book review] Daniel Arasse, Take a closer look, trans. by Alyson Waters (2013), Princeton: Princeton University Press, by Ioannis Tzortzakakis .....	41
Call for Manuscripts.....	49
Art world victims.....	49
Call for Cover Art .....	50
Call for Guest Editors.....	51
Donations .....	53
Support ArtHS.....	53

Cover page art : **Haris Lambert** (2006)  
*Saint Jerome*, acrylic on canvas, 150 X  
112 cm.



# Season's Greetings or To Whom It May Concern [Editorial]

**Apart** from any holidays apparently approaching, it has been already three years since I have first launched Art Histories Society website, as [sites.google/artprf](http://sites.google.com/artprf), or, later, [artproof.co.uk](http://artproof.co.uk). The first *Art History Supplement* open call for papers also appeared at the same time.

I would like to personally thank you, all readers and contributors, along with any invisible material and information supporting social networks, for keeping me, Art Histories Society and *Art History Supplement* going all this time. Always being true and answerable to my notion of art history – not to anyone else's art history, as I want to believe – the intellectual honesty aspect of these endeavours, I feel, has out-scaled the one-man-show element; which had been comment received, once, indeed. Even though the first one does not necessarily contradict to the latter.

Paraphrasing an author, *I have **not** done **yet** everything to know what is knowable and I have **not** looked for that which is unformulatable in my depths. I myself am in a world I recognize as profoundly inaccessible to me: in all the ties that I sought to bind it with, I still do not know what I can conquer, and I remain in a kind of despair.*<sup>1</sup>

By this letter, I wish to bring Art Histories Society and *Art History Supplement* online initiatives to your closest attention. In addition, an ultimate aim would be to attract contributing audience for its research and user generated content projects, which can be found under the Research tab at the website.

Art Histories Society suggests a critical direction towards the – academic – study of public and oral art history; and towards an hypothesis that personal stories and interpersonal relations shaped and constructed the science of art history.

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<sup>1</sup> Paraphrased from Georges Bataille, *Unfinished System of Nonknowledge*, edited by Stuart Kendall, translated by Michelle Kendall (2004), Minneapolis: University of Minneapolis Press, p. 113.

Personal stories and interpersonal relations refer to the micro-historic examination of lives of art historians that have shaped their thought and thus their work, and even their career. I might also prefer to use the word science for art history for the sole reason that as any *episteme*, in a generic function of the term, may have a theoretical but also technical, or quite practical, you may like, component.

Primarily, by public art history I tend to refer to a non-dominant one. However, the characterisation of something as *non-dominant* is rationally external. It should be seen under the notion of what is the dominant art and history paradigm and in which cultural context. For instance, my father is a farmer and his notion of art could be described as a non-dominant one regarding to gallery worlds and to what the art critics of the Guardian or The New York Times might think of contemporary art. Nevertheless, in our house [Yes, I am currently living with my parents], regarding which of my jigsaw puzzles should we hang on the wall, it is my father's art paradigm which is considered to be the dominant one. It is thus the context in which a paradigm is examined that would define which art or art history is the dominant one or not. Furthermore, the diverse material manifestations of public art history to which such paradigms could be applied could be astonishingly great in number considering our sensory perception; from a Xerox of a baked appropriation of a painting, for instance, to a song or movie about the same painting.

By oral art history, I refer to the use of orality in art history communication, and thus art history praxis, and habitus. I do not object to a written orality, for example the transcript of a lecture or an interview, unless it has been deprived of its oral qualities. Art may not be needed of words, indeed, nowadays, for its communication, but art history certainly does. Speculating, the informal, for instance, oral communication in art history has been intentionally overlooked, to the best of my knowledge. This could have happened for the means of creating an intended, but not real, art history paradigm and a pretentious *comme il faut* formality, or perhaps because of the existence, indeed, of networking practices and paradigms that archival study and research as we know it today will never be able to locate, let alone critically approach.

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by Elektronische Zeitschriftenbibliothek. Moreover, the authors' status, to date, range from PhD candidates and independent scholars or museum professionals to assistant professors and full professors; while they contribute from different universities in Argentina, Colombia, Estonia, France, Germany, Greece, Italy, Malta, the USA and the UK.

Page | 5

In this issue, in response to the last call for manuscripts, Giulia Savio from Italy describes a key role of advertising mechanism into the service of *Paragone d'arte*. More, Tolga Erkan from Turkey invites us to travel back to time into renaissance Venice, so as we could understand the promotion of a secular image through religious painting. What is worth noting about these two papers could be the aspect of the value of communication in art and communicating art – art as “advertisement.”

Please, do allow me the use of this last anachronistic reference; since the communicative ability of these different images, in these two papers, as carriers of meanings, which are being imposed to them even before their making, may undergo the same semiotic based, for instance, analysis. In other words, in this case, their first “matching” may even come before their “making” process, as one might speculate. I tend to believe that it is in biological (and medical) imaging for clinical purposes, for instance, that matching to an interpretation or a condition comes only after the creation of that image.

Thank you very much once more for all your gentle guidance and for all your delicate support, in those many ways all these three years of ArtHS and *AHS* online art history activity. Thank you all, indeed.

I am always looking forward to hearing from you.

I am yours sincerely,

Ioannis Tzortzakakis





# Pubblicità per la cultura e “Paragone Arte”

## [Short note], by Giulia Savio

Sometimes people think that Academic journals and reviews live with only philanthropic helps but this is not true, today as in the past. The aim of this short note is to show how advertising was useful to create a new important Italian art journal as Paragone Arte and how this use of “pubblicità” was a connection between culture and common people.

La fortuna critica di Paragone Arte, noto giornale bimensile accademico di storia dell'arte diretto dal celeberrimo storico dell'arte e ordinario presso la Cattedra fiorentina Roberto Longhi<sup>1</sup> non ha bisogno di parole introduttive. Come già ampiamente esposto dall'ottimo e ancora attuale saggio di Maurizia Migliorini<sup>2</sup>, la rivista si era imposta fin dal suo anno di fondazione (1950) quale organo indispensabile per ogni storico dell'arte italiano o straniero<sup>3</sup>. Senza voler ripetere informazioni già note relative alla rivista, mi concentrerò in questa breve nota su di un aspetto ancora poco indagato se non addirittura ignorato: la presenza di pubblicità all'interno della rivista.

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<sup>1</sup> Sulla figura di Roberto Longhi e del relativo apporto a “Paragone Arte” si vedano: G.. Previtali, ( a cura di), *L'arte di scrivere sull'arte*, Ed. Riuniti, 1980, in particolare pp. 258-264, nonché M. Migliorini, *Longhi editorialista, il caso di Paragone arte*, in: R. Cioffi, A. Rovetta, *Percorsi di critica*, 2007, pp. 473-488.

<sup>2</sup> M. Migliorini, *op. cit.*, pp. 473-488, nello specifico la studiosa analizza gli aspetti culturali e sociali che portarono alla realizzazione della rivista nonché alcuni aspetti contenutistici e metodologici della stessa.

<sup>3</sup> Sulla fortuna della rivista in ambito internazionale, oltre ad un primo approccio analitico di una qualsiasi biblioteca specializzata, si veda anche G.. Savio, *Roberto Longhi e gli altri, le prime annate di Paragone*, Tesi specialistica in Storia dell'arte, Ateneo di Genova, A.A. 2005. Inoltre per una panoramica sul metodo longhiano si veda: M. Gregori, *Il metodo di Roberto Longhi*, in: G. Previtali, *op. cit.*, p. 40 e ss.

# PARAGONE

*diretto da Roberto Longhi*

## I

## ARTE

*Editoriale*

LONGHI: *Proposte per una critica d'arte* -  
BRIGANTI: *Barocco, strana parola* - BLOCH:  
*Fromentin, come critico* - LONGHI: *Velazquez*  
*1630: «la rissa all'Ambasciata di Spagna»* -  
LONGHI: *Un momento importante nella storia*  
*della «natura morta»* - LONGHI: *Un disegno*  
*di Seurat per la Grande-Jutte*

*Antologia - Appunti*

GENNAIO

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SANSONI EDITORE - FIRENZE

# 1950

Paragone arte (Foto 1), infatti, si pone come originale strumento di ricerca ad ampio raggio e utenza. Per questo il suo creatore non disdegna di poter rendere la rivista un prodotto culturalmente elevato ma non per questo estraneo al lettore colto seppur apparentemente lontano dall'ambiente universitario.

COSENZA Libreria Fodero.	Libreria Di Stefano Libreria S.E.I.	MODENA Libreria Tarantola. Libreria Tonini. Libreria Vincenzi & Nipoti.	PIACENZA Libreria Bellardo.
CREMONA Libreria Lorenzelli. Libreria La Rateale.	GROSSETO Libreria Signorelli.	NAPOLI Libreria Fiorentino Fausto. Libreria Guida Mario. Libreria Lubrano Aldo. Libreria Treves.	PIAZZA ARMERINA (Enna) Libreria Sorelle Spanò.
CROTONE (Catanzaro) Libreria Cerrelli Giuseppe.	GUBBIO (Perugia) Libreria Agostinucci.	NICASTRO (Catanzaro). Libreria Minerva di N. Proto.	PINEROLO (Torino) Libreria Bonnin Ghirardi.
CUNEO Libreria La Fonte.	L'AQUILA Libreria Gran Sasso.	NOVARA Libreria La Padana.	PISA Libreria Goliardica. Libreria Vallerini.
ENNA Libreria Stella Monica.	LICATA (Agrigento) Libreria Licata Ernesto.	ORVIETO Libreria Salani.	PISTOIA Libreria Martini. Libreria Pacinotti. Libreria Ventavoli.
FERRARA Libreria Maniczo. Libreria Taddei di Lunghini.	MANTOVA Libreria Di Pellegrini.	PADOVA Libreria Draghi di Randi. Libreria Giannotti. Libreria Rossi. Libreria Universitaria di Randi. Libreria Zannoni.	PRATO (Firenze) Libreria Bertelli.
FIRENZE Libreria Baccani. Libreria Beltrami. Libreria Caldini. Casa del Libro. Libreria CEDAM Libreria Gionini. Libreria Del Re. Libreria Editrice Fiorentina. Libreria Le Monnier. Libreria Marzocco. Libreria Peruzzi. Libreria Petrai. Libreria Santoni. Libreria Scolastica Fiorentina. Libreria Seeber.	MERANO (Bolzano) Libreria Athesia.	PARMA Libreria Moderna Succ. Vannini. Libreria S.E.I. di Fiaccadori. Libreria Universit. di Bellandi.	RAGUSA Libreria Fiume.
FOGGIA Libreria Minerva. Libreria dello Studente.	MESSINA Libreria D'Anna. Libreria Ferrara. Libreria Nunnari Sfameni. Libreria dell'OSPE. Libreria Sessa. Libreria Zagami.	PALERMO Libreria Ciuni. Libreria Domino. Libreria Flaccovio. Libreria Taddei. Libreria Villarsosa.	RAVENNA Libreria F.lli Lavagna. Libreria Modernissima.
FOLIGNO (Perugia) Libreria Alvoni.	MILANO Libreria Algani. Libreria Arcidiacono. Libreria Baldini & Castoldi. Libreria Bocca. Libreria Cantoni Renzo. Libreria Cappelli. Libreria Casiroli. Libreria Centrale. Corsi dei Servi. Libreria Corticelli. Edizioni Giuridiche. Libreria Einaudi. Libreria Garzanti. Libreria Hoepli. Libreria Leonardo. Libreria Manzoni. Libreria Montenaupoleone. Libreria Rizzoli. Libreria San Babila. Libreria Scientifica. Libreria S.E.I. Libreria Sperling & Kupfer. Libreria Internazionale Wernli. Libreria Zama. Casa del Libro Zanotti.	PAVIA Libreria Lo Spettatore. Libreria Tarantola.	REGGIO EMILIA Libreria Nironi & Prandi.
FORLÌ Libreria Bernardini. Libreria Zanelli.		PERUGIA Libreria Simonelli.	ROMA Libreria Bocca. Libreria Bonacci. Libreria C.I.M. Libreria Cremonese. Libreria Croce. Libreria Dedalo. Galleria del Libro. Galleria del Pincio. Libreria Hoepli. Libreria Internazionale. Libreria Italia. Libreria Magliione. Libreria Matteucci. Libreria Micron. Libreria Modernissima. Libreria Nazionale. Libreria Paravia. Libreria Pegaso. Libreria Sartini. Libreria Vallerini.
GALLARATE (Varese) Casa del Libro. Libreria Tranchinetti.		PESARO Libreria Malipiero Prof. Mario. Libreria Semprucci Odoardo.	ROVIGO Libreria Vanzan.
GELA (Caltanissetta) Libreria G. B. Randazzo.		PESCARA Libreria Costantini.	
GENOVA Libreria Athena. Libreria Bozzi.		PESCIA Libreria Sandri.	

2 PARAGONE ARTE, 1950, Anno 1, Lista librerie afferente.

Per queste ragioni impone fin da subito alla casa editrice, l'allora rilevante e potente Sansoni di Firenze<sup>4</sup> una distribuzione capillare come appare fin dai primi numeri. Infatti si può osservare e leggere la lista delle librerie aderenti la vendita che contemplano sia luoghi tipicamente universitari quali ad esempio Perugia, Ferrara o Napoli, sia località all'apparenza editoriale ben poco appetibili quali Licata (Agrigento), Gubbio (Umbria) o Pinerolo (Torino). Questi ultimi avamposti risultano però significativi laddove si intraveda la capacità e l'interesse del Longhi e della sua Redazione<sup>5</sup> nel voler indagare non esclusivamente i grandi

<sup>4</sup> Sulla Casa Editrice e la sua fortuna si veda: M. Parenti, *G. C. Sansoni, editore in Firenze*, Landi, Firenze, 1956.

<sup>5</sup> La redazione è varia e comprende personaggi di spicco della cultura storico artistica della Seconda metà del Novecento italiano, fra questi ricordiamo, ognuno seguendo le proprie inclinazioni e i propri interessi artistici, fra i molti, solo a scopo esemplificativo, P. Toesca, F. Arcangeli, C. Volpe, G. Briganti, F. Bologna, F. Zeri e la più giovane e allieva prediletta e dotata



centri della storia dell'arte bensì i piccoli comuni e le più ristrette e sconosciute realtà artistiche locali (Foto 2). La stessa possibilità di acquisire una copia del giornale è facilitata, per volere dello stesso Direttore in accordo con la Casa Editrice grazie ad un bollettino postale precompilato e antesignano dei moderni abbonamenti on line via carta di credito. (Foto 3a e 3b). Rammentando altresì, a più riprese, ma già alla fine del primo anno di vita della rivista che *ai lettori affezionati che il modo migliore per sostenere una rivista che piace è quella di ABBONARSI*<sup>6</sup>, nonché proponendo un tariffario assai vantaggioso sia per i numeri a venire sia per i cofanetti contenenti la prima annata.<sup>7</sup>

3a PARAGONE ARTE, 1950, Anno 1, Bollettino postale.

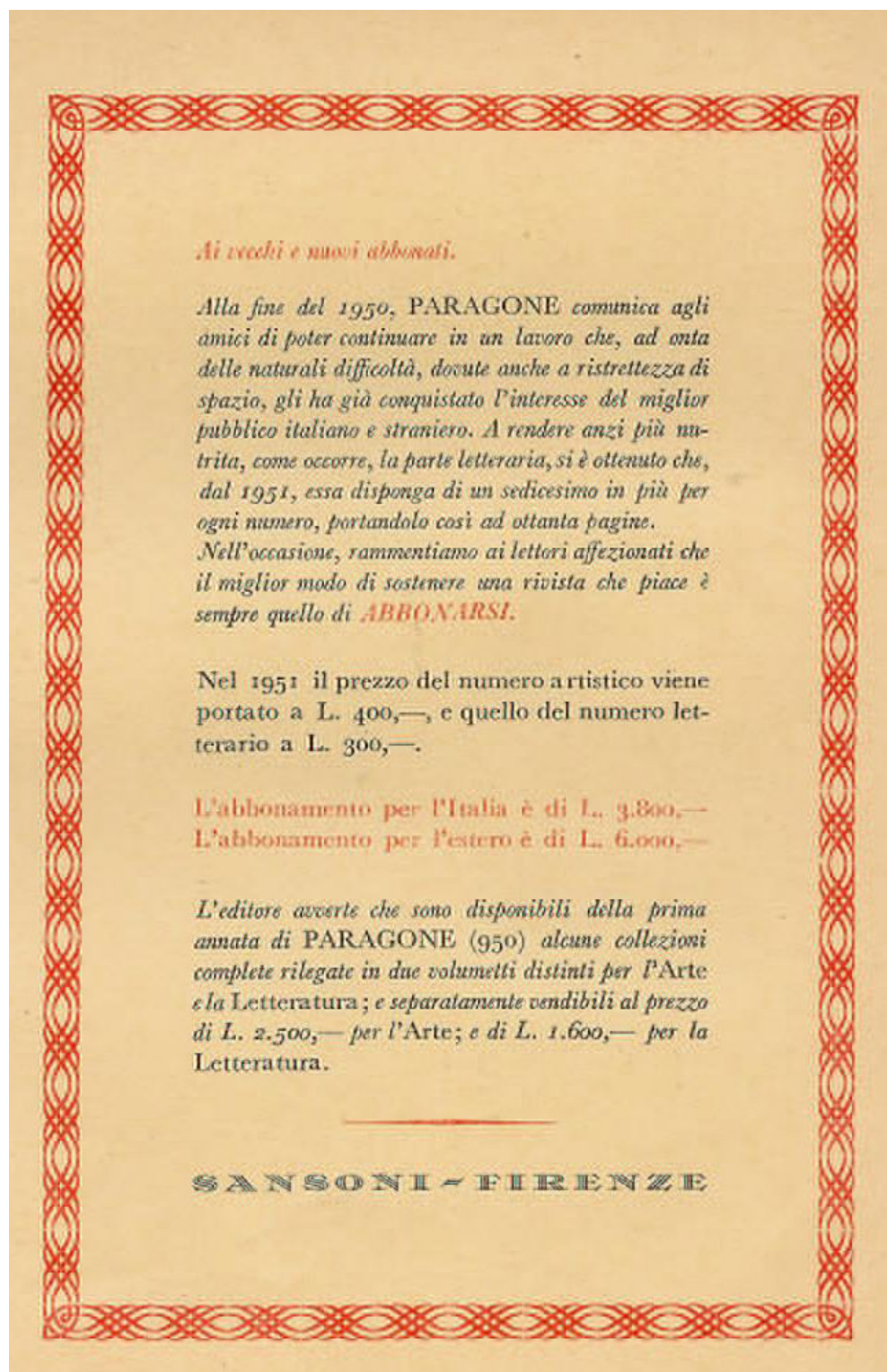
Ma se l'aspetto commerciale ricopre un'importanza primaria nella realizzazione della rivista, proprio l'ampia distribuzione favorisce la realizzazione stessa di quest'ultima. Di fatto, una capillare rete di vendita intensifica l'interesse da parte di eventuali sponsor (di tenore culturale e non) che vedendo nella rivista un nuovo mezzo di comunicazione pubblicitaria a lungo raggio e, pertanto, decidono di investire capitali che, seppur limitati, consentono alla Redazione una agevole e per nulla

Mina Gregori che come è noto, prenderà le redini della rivista alla morte del Maestro, etc...per completezza e approfondimento si veda: G. Savio, *op. cit.*, 2005, M. Migliorini, *op. cit.*, 2007.

<sup>6</sup> Paragone Arte, n. 1, 1951, pagina di pubblicità fuori testo.

<sup>7</sup> Vedi supra, i prezzi del singolo volume oscilla intorno ai 250 L per giungere velocemente a quota 400 mentre l'abbonamento annuale al 1951 è di 3.800 L per l'Italia e ben 6000 L per l'Estero. Per un ordine di confronto il costo di un kg di pane all'epoca si aggirava intorno a 100 L.

risicata realizzazione di sei numeri all'anno.



36 PARAGONE ARTE, 1950, Anno I, Campagna abbonamenti

Fra i maggiori contributori a livello pubblicitario ritroviamo, oltre alla stessa Sansoni che sponsorizza le proprie nuove uscite editoriali, in particolare quelle degli stessi redattori della rivista<sup>8</sup>, anche e soprattutto

<sup>8</sup> Ricordiamo ad esempio, le pubblicazioni dello stesso Longhi, di J. Rewald e Ilaria Toesca che vennero ampiamente

la neonata RAI nella sua veste radiofonica con il *Terzo Programma*. Quest'ultimo, allora notissimo e culturalmente elevato programma di intrattenimento musicale e culturale, simbolo di una rinascenza Italia



4 PARAGONE ARTE, 1950, Anno 1, Il Terzo programma, pubblicità.

post bellica (Foto 4). Tale pubblicità rifletteva doppiamente l'interesse da parte di entrambi i contribuenti, da un lato un Ente pubblico si rivolgeva ad un utenza, quella di Paragone, che, sapeva essere interessata al programma, dall'altra parte la Redazione/l'Editore stringeva contatti proficui e di sicuro futuro interesse. La pubblicità diventava, pertanto funzionale, allo scambio di informazioni e contatti.

Altrettanto significativa, seppur di diverso tenore dall'esempio precedente, la presenza di bandi di concorso quali, ad esempio, il *Premio Guliano Leggeri*<sup>9</sup> dedicato alla realizzazione di un saggio o romanzo breve in onore e ricordo del giovane autore che, seppur di breve durata, portò alla rivista notorietà fra i neofiti scrittori<sup>10</sup>.

Infine, il ricorrere all'uso di giochi a premi (Foto 5 a e b), come il famoso<sup>11</sup> *Indovinello* strumento atto ad incuriosire il lettore ed invogliarlo all'acquisto del numero successivo della rivista al fine di poter accedere alla soluzione del tranello.

pubblicizzate in questa sede e che trovarono, come è noto un buon riscontro accademico commerciale. (vedi foto 6)

<sup>9</sup> Paragone Arte, n.63, Anno VI, Marzo 1955

<sup>10</sup> Sul Premio e la vita di Leggeri si veda, per una panoramica generale: F. Protonotari, *Nuova antologia*, Dir. Nuova antologia, 1956, p.132 nonché A. Bertolucci, V. Sereni et altri, *Una lunga amicizia, lettere 1938-1982*, Garzanti, 1994, p. 200

<sup>11</sup> Nello specifico ebbi occasione di parlare di questo quesito in: G. Savio, *Il gioco e le arti figurative: un precedente illustre*, in *Linguaggi*, 21.0, 2012 disponibile on line, in tale saggio, al quale rimando per approfondimento, è possibile ricostruire la realizzazione del curioso indovinello, i vincitori e la sua fortuna.





5 PARAGONE ARTE, 1950, Anno 1, Particolare indovinello a premi.



*Redattori:*

FRANCESCO ARCANGELI, FERDINANDO BOLOGNA,  
GIULIANO BRIGANTI, ROBERTO LONGHI,  
FEDERICO ZERI

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*Amministrazione*

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★

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(Esteri L. 3600)

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In 4° piccolo, pp. 96, 166 tavole in nero e 4 a colori f. t.  
rilegato in mezza tela, sopraccoperta illustrata, L. 5000.

«...si tratta allora di nuove valutazioni critiche per un Tintoretto o un Tiepolo; della ricostruzione di personalità finora fluide; del contributo di opere inedite di alta qualità. Il commento svolto nelle *Note alle tavole* interessa poi per la proposizione di problemi nuovi che schiudono l'orizzonte a ulteriori ricerche particolari... ».

(da *Le Arti Figurative*, Roma, marzo 1948)

### Proporzioni

Studi di storia dell'arte a cura di ROBERTO LONGHI

Volume I 1943 - In 4° piccolo, pp. 102, 95 tavv. L. 4000. Contiene, fra l'altro, *Ultimi studi sul Caravaggio e la sua cerchia* di R. Longhi.

Volume II 1948 - In 4° piccolo, pp. 188, 219 tavv. L. 6.000. Contiene, fra l'altro, *Giudizio sul Duecento* di R. Longhi.

Volume III 1950 - *Omaggio a Pietro Toesca*. In 4° piccolo, pp. XV-230, CCXIV tavv. con 342 ill. in nero e una tavola a colori, L. 8000.

JOHN REWALD

### Storia dell'impressionismo

Prefazione di R. Longhi: *L'Impressionismo e il gusto degli italiani*.

Traduzione di A. Boschetto.

In 4° piccolo pp. 318, 394 ill. in nero e 12 a colori, rilegato in tela con impressioni oro e sopraccoperta a colori. L. 10.000.

ILARIA TOESCA

### Andrea e Nino Pisani

In 4° piccolo, pp. 90, CLXIII tavv. con 172 ill. rilegato in tela L. 4.000.

**SANSONI FIRENZE**

In ultima analisi seppur gli esempi forniti siano ristretti alle primissime annate della rivista<sup>12</sup>, esse sono quelle che, a mio parere, si palesano più interessanti per questo tipo di indagine poiché temporalmente lontanissime dai bombardamenti pubblicitari a cui siamo abituati e, permettono, pertanto di approcciare la ricerca in una maniera originale e ancora capace di ampliamenti di indagine e comparazione laddove la pubblicità non sia solo funzionale alla vendita ma anche, come in questo caso, mezzo di trasmissione culturale..

Giulia Savio,  
Università degli Studi di Genova,  
Fondazione Filippo Burzio Torino

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<sup>12</sup> Si è ristretta l'analisi a casi presenti in *Paragone arte*, 1950-1955.





# Elevation of Jacopo Pesaro from the material world to the heavenly one by Titian, by Tolga Erkan

Page | 19

This paper focuses on two imaginary paintings produced by Titian in the early sixteenth-century, commissioned by Jacopo Pesaro. The paintings are chronologically entitled *Jacopo Pesaro presented to Saint Peter by Pope Alexander VI* and *Madonna with saints and members of the Pesaro family*. Jacopo Pesaro seems to be truly dedicated in the service of God in both paintings. In those votive paintings, the presence of Jacopo Pesaro matches a Christian heroic figure in the Renaissance literature classics. Therefore, at that time Jacopo Pesaro might have strengthened his political position in the Republic of Venice, as well as his leadership in Pesaro family, against his rivals by those paintings, visually certifying his victory and his dedication to the faith. In this paper, Jacopo Pesaro's objectives and Titian's talent are discussed in the aspects of the iconography and meaning of each painting.

“... the art of the past is being mystified because a privileged minority is striving to invent a history which can retrospectively justify the role of the ruling classes, and such a justification can no longer make sense in modern terms. And so, inevitably, it mystifies...” by John Berger<sup>1</sup>

## Introduction

Art has been defined and functioned in many different ways throughout history. It operates outside the confines of the here and now of space and time; the figures and symbols may refer to multiple meanings and commentaries. Art in the service of propaganda has a long history of engaging the viewer's aesthetic sensibilities with its visual

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<sup>1</sup> John Berger, *Ways of Seeing*, London: British Broadcasting Company and Penguin Books, 1972, 11.

features.<sup>2</sup> Propaganda requires careful organization for its success.<sup>3</sup> Propaganda depends on a well-prepared vision which represents social events and personal achievements explicitly or implicitly.<sup>4</sup> Propaganda perfectly utilizes art to manipulate the public opinion according to its story behind the well-designed image through history. Therefore, art cannot be considered outside the context of its political, social events and personal pride by human passion and covetousness. Art also connotes a sense of trained ability or an adroit medium of communication, which links the natural and hidden metaphysical worlds at an intense level of the appearance of religious ideology. Throughout history, wealthy and powerful societies have regenerated their mythologies by the reinforcement of art.<sup>5</sup> During the Italian Renaissance, art's communication function, which consistently thrived in the art of Catholic Europe, revived and controlled those indefinable overtones of the material life at moments in the religious, social and political structures of the society.<sup>6</sup> The intended commentaries of art shape the iconographic identifications.<sup>7</sup> Additionally, the primary intention of artists is a lifelike depiction of the subject.<sup>8</sup> Renaissance paintings attract the viewer's attention to look at the habitable space where religious and mythological events are depicted.<sup>9</sup> Therefore, the paintings become an illusion of three dimensional space, where the events happen in an imaginary time. According to the famous words of Pope Saint Gregory the Great, pictures were the Bible of the unlettered; they were not biblical commentaries, only political propaganda.<sup>10</sup>

### Art Patrons in the Republic of Venice

The Italian city-states such as the Republic of Venice, which was

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<sup>2</sup> Michael A. Sherman, 'Political Propaganda and Renaissance Culture: French Reactions to the League of Cambrai, 1509-10', *The Sixteenth Century Journal*, 8:2, 1977, 97; Margaret Collins Weitz, 'Art in the Service of Propaganda: The Poster War in France During World War II', *Religion and the Arts*, 4:1, 2000, 43; Siân Ede, *Art & Science*, London: I. B. Tauris, 2005, 48.

<sup>3</sup> Katherine Brion, 'Paul Signac's Decorative Propaganda of the 1890s', *RIHA Journal*, 0044, Special Issue: New Directions in New-Impressionism, July 2012, 4.

<sup>4</sup> Boris Groys, *Art Power*, Cambridge-Massachusetts & London: The MIT Press, 2008, 7,8.

<sup>5</sup> Ede, *Art & Science*, 36, 48, 51, 53.

<sup>6</sup> Carl Goldstein, 'Rhetoric and Art History in the Italian Renaissance and Baroque', *The Art Bulletin*, 73:4, 1991, 652; Roger Fry, 'Art and socialism', *Art Proof* 1:2, 2011.

<sup>7</sup> Jutta Held, 'Titian's Flaying of Marsyas: an Analysis of the Analyses', *Oxford Art Journal*, 31:2, 2008, 186.

<sup>8</sup> Charles Hope, 'Titian as a Court Painter', *Oxford Art Journal*, 2/2, 1979, 7-10, 8.

<sup>9</sup> Bosiljka Raditsa et al., *The Art of Renaissance Europe*, New York: The Metropolitan Museum of Art, 2000, 12.

<sup>10</sup> Charles Hope, 'Religious Narrative in Renaissance Art', *Journal of the Royal Society of Arts*, 134:5364, 1986, 804, 805, 814.

governed by an elected council, had developed political self-sufficiency, territorial expansion, individual identity and local loyalty under the dominance of specific families since the fourteenth-century.<sup>11</sup> It was in these Italian city-states where the visual arts were first accepted, in the fifteenth-century, to have liberal status, and to be expressions of civic pride by artists' awareness and self-consciousness.<sup>12</sup> The new dramatic change influenced the position of the artist, the role of the patron, and the relationship between artist and patron. Renaissance paintings were always produced by the specific requests of the patron, who may have been a ruler, a pope, a rich citizen or a guild. The political values in the Mediterranean region shaped the characteristics of cultural patronage and its central importance in the society. Art patrons were also the leaders of the Venetian society, in which the artist carried out their request and represented their high aesthetic sensibilities.<sup>13</sup> Upholding the interests of clients and demonstrating loyalty to commissioners were the primary features of the relationship between artist and patron in the periphery of the Italian Renaissance.<sup>14</sup> The Venetian patrons were dealing with artists who possessed an increasing sense of their own artistic reputation. Italian Renaissance artists had to maintain a steady balance between the preservation of their reputation by artistic creativity and good relations with powerful patrons by satisfying predetermined expectations of patrons.<sup>15</sup> Within accordance of the social, economical and political structure of the Republic of Venice in the Renaissance era, the aristocrats used to elevate their social and political prestige as well as personal pride by commissioning painters.

### The Impacts of the Expansion of the Ottomans

Unlike any other city state, sea trade and naval domination were the main foundations of the Republic of Venice, which had continued its

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<sup>11</sup> Debra Pincus, 'Venice and Two Romes: Byzantium and Rome as a Double Heritage in Venetian Cultural Politics', *Artibus et Historiae*, 13:26, 1992, 109.

<sup>12</sup> Carl Goldstein, 'Rhetoric and Art History in the Italian Renaissance and Baroque', *The Art Bulletin*, 73/4, 1991, 641; Thomas Puttfarken, *Titian and Tragic Painting*, New Haven: Yale University Press, 2005, 25.

<sup>13</sup> Bernard Berenson, *Aesthetics and History*, New York, 1954, 254; Trewin Copplestone, *Art in Society*, Englewood Cliffs-NJ: Prentice Hall Inc., 1983, 174; F. W. Kent & P. Simons, 'Renaissance Patronage: An Introductory Essay', *Patronage, Art and Society in Renaissance Italy*, Oxford: Oxford University Press, 1987, 5,13; R. Weissman, 'Taking Patronage Seriously: Mediterranean Values and Renaissance Society', *Patronage, Art and Society in Renaissance Italy*, Oxford: Oxford University Press, 1987, 25, 26; Creighton E. Gilbert, 'What did the Renaissance patron buy?', *Renaissance Quarterly* 51:2, 1998, 392; Thomas Puttfarken, *Titian and Tragic Painting*, New Haven: Yale University Press, 2005, 26.

<sup>14</sup> Weissman, *Taking Patronage Seriously: Mediterranean Values and Renaissance Society*, 43, 44.

<sup>15</sup> Kent & Simons, *Renaissance Patronage: An Introductory Essay*, *Patronage, Art and Society in Renaissance Italy*, 12, 17.



monopoly of sea trade and naval domination in the Near East for two centuries until the rise of the Ottomans, particularly in the fifteenth-century. The Ottomans started pillaging Venetian trade centers. Hence, the Venetians needed to take precautions against the advance of the Ottomans, such as deploying an embargo to damage the Ottomans' revenues on foreign trade and declaring an open war. Over time, the expansion of the Ottomans caused the political, economical as well as moral collapse of Latin Europe.<sup>16</sup> Hence, the rise of the Ottomans reshaped crusading ideology and policies in Europe. For instance, Erasmus mentioned the Ottomans as the enemies of Christian peace. Additionally, the popes Julius II and Leo X, supported the raising of a crusade against the Turks at that time.<sup>17</sup> Broadly speaking, the Crusade campaign was the biggest event in Medieval Europe. The crusades were holy wars justified by the faith conducted against real or imagined enemies, defined by religious and political elites as perceived threats to Christianity.<sup>18</sup> In the ninth-century, Pope Leo IV and Pope John VIII declared that the victims of the holy war, who defended the Church, would have their sins forgiven.<sup>19</sup> In the following centuries, the Venetians undertook the role of the defender of the Christian faith against the Ottomans, in a Christian struggle with Islam in the Mediterranean Sea and Balkans. The main objective of the Venetians was to protect their trade centers instead of the restoration of Jerusalem, which was the major concern of the Crusaders at the beginning. According to the classic literature of the Italian Renaissance, Christian heroism aspires to create an ideal figure, reminiscent of both the chivalric knight and the Christian Everyman.<sup>20</sup> The Venetians successfully completed the adoption of crusading posture as defensive warfare.<sup>21</sup> By contrast, the self-image of the Republic of Venice was shaped by an active maintenance of peace, particularly internal social peace, through a policy of balancing and sharing power within its republican government.<sup>22</sup> Venetian artists depicted Venetian family members with holy people in order to indicate strong ties between the Venetian Republic, the faith, and Christian peace. The artists also praised

<sup>16</sup> Copplestone, *Art in Society*, 173, 174, 185, 186, 189; Stefan Stantchev, 'The Venetian Response to Sultan Mehmed II in the Venetian-Ottoman Conflict of 1462-79', *Mediterranean Studies*, 19, 2010, 58, 60, 61, 65, 66.

<sup>17</sup> Norman Housley, *Crusading and Warfare in Medieval and Renaissance Europe*, Aldershot-Hampshire: Ashgate Publishing Limited, 1984, 129, 130, 132, 260, 261.

<sup>18</sup> Christopher Tyerman, *God's War*, London: Penguin Books, 2007, xiii.

<sup>19</sup> Steven Runciman, *A History of the Crusades: Volume 3*, trans. Fikret Işiltan, Ankara: 2008, 66.

<sup>20</sup> Michael West, 'Spenser and the Renaissance Ideal of Christian Heroism', *PMLA*, 88:5, 1973, 1013.

<sup>21</sup> Christopher Tyerman, *God's War*, London: Penguin Books, 2007, 826-829, 836, 837, 843, 845, 889.

<sup>22</sup> Jutta Held, 'Titian's Flaying of Marsyas: an Analysis of the Analyses', *Oxford Art Journal*, 31:2, 2008, 190.

powerful people as the defenders of the Venetian Republic and Christianity with their artistic talents. However, some courtly elites, who generate their own identity in positive religious terms in a sense of peace, empowerment and hope through art, posit their rivals in negative religious positions whether implicitly or explicitly.<sup>23</sup> War, approved by society and supported by religion, has proved a commonplace of many communities. Hence, common citizens might have false information imposed on them by their rulers,<sup>24</sup> since the rulers skillfully use religious motives in their warfare propaganda to get support from the public. On the other hand, the reality of warfare may be totally different from what is imposed. For instance, the British Broadcasting Company recently produced a documentary called *What the World Thinks about God*. The documentary presents lists of major wars from the middle of the second millennium BCE through the twentieth-century CE as having quite secondary religious factors.<sup>25</sup>

## Titian

Over his long career, Titian (Tiziano Vecelli, circa 1485-1576) was a key figure in developing Venetian painting. In 1590, the art theorist Giovanni Lomazzo declared Titian “the sun amidst small stars not only among the Italians but all the painters of the world.”<sup>26</sup> Titian is a subtle reader and narrator of the Christian Bible and classical texts. His colors as well as his technical and compositional innovations are always in the service of meaning. All the paintings of Titian function toward expressive ends. His mastery of the effects of light on color profoundly influenced later Venetian art.<sup>27</sup> Additionally, his attitude toward any

<sup>23</sup> Bruce Lincoln, *Holy Terrors Thinking about Religion after September 11*, Chicago and London: the University of Chicago Press, 2006, 93, 94.

<sup>24</sup> Kent & Simons, *Renaissance Patronage: An Introductory Essay*, Patronage, Art and Society in Renaissance Italy, 9.

<sup>25</sup> Mark Juergensmeyer, *Terror in the Mind of God*, Berkeley: University of California Press, 2003, 174.

<sup>26</sup> Iain Dickson Gill, *Titian*, London: Tiger Books International, 1989, 10; Harold E. Wethey, *Britannica Biographies*, Reading Level, Lexile 2010, 1, 2.

<sup>27</sup> Mrs. Jameson, ‘Lives of the Early Painters: Titian’, *The American Art Journal*, 6/ 22, 1867, 339; Frank Jewett Jr. Mather, ‘When was Titian Born?’, *The Art Bulletin*, 20/1, 1938, 13; Alessandro Ballarin, *Titian*, New York: Thames and Hudson, 1968, 7; Harold E. Wethey, ‘Titian's Escorial-Ashburton 'Magdalen'’, *The Burlington Magazine*, 118:884, 1976, 796-797; Copplestone, *Art in Society*, 191; Horst de la Croix and Richard G. Tansey, *Gardner's Art Through The Ages*, San Diego-CA: Harcourt Brace Jovanovich Publishers, 1986, 648; Peter Humfrey and Richard MacKenney, ‘The Venetian Trade Guilds as Patrons of Art in the Renaissance’, *The Burlington Magazine*, 128:998, 1986, 322; W. R. Rearick, ‘Titian Drawings: A Progress Report’, *Artibus et Historiae*, 12:23, 1991, 34; Thomas Hoving, *Art for Dummies*, Hoboken-NJ: Wiley Publishing, Inc., 1999, 87; Marilyn Stokstad, *Art History*, Upper Saddle River-NJ: Prentice Hall, 2001, 709; Victor Ginsburgh and Sheila Weyers, ‘Persistence and fashion in art Italian Renaissance from Vasari to Berenson and beyond’, *Poetics*, 34:1, 2006, 40; Ernest H. Gombrich, *The Story of Art*, London: Phaidon, 2006, 251; Paul Hills, ‘Titian's Fire: Pyrotechnics and

subject is realistic. No other artist gets so close to making the viewer believe in the palpitating life of his paintings. And he gets there not only by copying nature, but equally by knowing how to involve the spectator's mind.<sup>28</sup> Titian knows how to give an appearance to the figures he depicts, whether they are alive, dead or imaginary. Titian uses natural gestures of people and natural relationships between people in accordance with their positions in Renaissance court protocol, incorporating Christian literature in his imaginary religious scenes. In addition, Titian removed the difference between heaven and earth in his religious paintings, which are combinations of the material world and the divine world. He aimed at recommending life in this world and to reject the heaven-earth dichotomy of Medieval Christianity, the theology of Saint Thomas Aquinas.<sup>29</sup> Moreover, Titian was good at transforming the distant chaos of war into the paintings, even though he did not witness any battle. Titian is also good at identifying the strategy of designing a painting to appeal to a commissioner on the international market of the courtly elites of Europe.<sup>30</sup> His working method involved long periods of gestation and revision, and virtually all his major paintings took him several years to complete. Titian used the court culture of Europe to acquire not only wealth but also the opportunity to work as he liked.<sup>31</sup> Thus, Titian's increasing confidence in his dealings with noble patrons show awareness on his part that his art was increasingly recognized as liberal in any meaningful sense.<sup>32</sup>

### Jacopo Pesaro

The Pesaro family had been one of the most powerful and influential clans in the city. The members of the Pesaro family had been the council members in Venice since the Middle Ages. Titian's hero,

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Representations in Sixteenth-Century Venice', *Oxford Art Journal*, 30:2, 2007, 187, Michael F. Marmor and James, G. Ravin, *The Artist's Eyes Vision and the History of Art*, New York: 2009, 141; Harold E. Wethey, *Britannica Biographies*, Lexile: Reading Level, 2010, 1, 2.

<sup>28</sup> John Berger & Katya Andradakis, 'Titian as Dog', *The Threepenny Review*, 54, 1993, 6.

<sup>29</sup> George J. Grinnell, 'Heaven and Earth Reconciled: The Common Vision of Renaissance Art and Science', *Leonardo*, 21/2, 1988, 195.

<sup>30</sup> Paul Hills, 'Titian's Fire: Pyrotechnics and Representations in Sixteenth-Century Venice', *Oxford Art Journal*, 30:2, 2007, 189, 196; C. E. Blyskal, 'Titian, The Pesaro, and the Frari Different Strokes for Different Folks', MA Thesis, *The Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College and The School of Art*, 2008, 2.

<sup>31</sup> Charles Hope, 'Titian as a Court Painter', *Oxford Art Journal*, 2 *Art and Society*, 1979, 10.

<sup>32</sup> Puttfarken, *Titian and Tragic Painting*, 8; David Rundle, *The Hutchinson Encyclopedia of the Renaissance*, Abingdon-Oxfordshire: Westview Press, 2005, 1, 2; Paul Hills, 'Titian's Fire: Pyrotechnics and Representations in Sixteenth-Century Venice', *Oxford Art Journal*, 30:2, 2007, 195.

Jacopo Pesaro (1460-1547), the Bishop of Paphos in Cyprus, was an important individual in the sixteenth-century. In 1495, Jacopo Pesaro had been named commander of the papal fleet by Rodrigo Borgia, Pope Alexander VI between 1492 and 1503. The iconography of the votive paintings clearly commemorates the victory of the Christian faith in the Santa Maura naval victory of 1502 under the command of Jacopo Pesaro, who was depicted with Pope Alexander VI, Saints, the Madonna and Child, against the Ottomans. The historic context of those two paintings of Titian is that of a specific campaign against the Ottomans, accepted as heresy. Sword and flag, the specific standards of the Pesaro and Borgia families, are the signs of the Church Militant and Triumphant.<sup>33</sup> Portraits of wealthy benefactors had been included in religious paintings long before Titian's time.<sup>34</sup> In the paintings, Jacopo Pesaro truly appears to have the features of an ideal Renaissance ruler, which Niccolo Machiavelli mentioned a prince should possess in his famous book, the Prince: qualities like being merciful, faithful, humane, upright and religious.<sup>35</sup> In the paintings, Jacopo Pesaro was both a military man and a clergyman, thus a true model of the ideal Christian in the Venetian society as well as the integration of figures from the beginning of the Crusades, which might have found favor in the eyes of Venetian citizens at that time. However, the archival work to document the patronage of Jacopo Pesaro and the understanding of the historical context are very limited.<sup>36</sup> At that time, the military campaigns involving coalitions of the Christian states failed to halt the Ottoman advances in the Balkans and the eastern Mediterranean.<sup>37</sup> For this reason, Jacopo Pesaro took advantage of his important victory against the Ottomans to propagandize himself not only by publicizing the warfare event but also defending the faith for his personal pride. Hence Jacopo Pesaro commissioned Titian to produce the votive paintings, since the Italian Renaissance society created its own culture through the dynamics of politics, economics, religion, citizenship, international relations and warfare.

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<sup>33</sup> Daniel M. Unger, 'Art in the Service of a Holy War: A Call for a Crusade in a Guercino Painting', *Zeitschrift für Kunstgeschichte*, 68:4, 2005, 497,499.

<sup>34</sup> Jay Williams, *The World of Titian c. 1488-1576*, New York: Time-Life Books, 1968, 115.

<sup>35</sup> Hector Avalos, *Fighting Words: The Origins of Religious Violence*, New York: Prometheus Books, 2005, 43.

<sup>36</sup> Benjamin G. Kohl, 'Piety and Patronage in Renaissance Venice, Bellini, Titian and the Franciscan by Rona Goffen', *The Sixteenth Century Journal*, 18:2, 1987, 268.

<sup>37</sup> Malise Ruthven and Azim Nanji, *Historical Atlas of Islam*, Cambridge-MA: Harvard University Press, 2004, 84, 86.

## Painting I: Jacopo Pesaro being presented by Pope Alexander VI to St Peter

Titian's early votive painting, *Jacopo Pesaro being presented by Pope Alexander VI to St Peter* was commissioned by Jacopo Pesaro as a votive offering for the Venetian naval victory at the battle of Santa Maura against the Ottomans on 28 June 1502, which was a part of the Venetian-Ottoman War (1499-1503).<sup>38</sup> (Fig. 1) The painting was traditionally dated between 1506 and 1512. However, recent research has re-dated it to 1503 and 1506, which would make it the earliest surviving work of Titian.<sup>39</sup> The painting might have been commissioned right after the battle. The memory of Santa Maura was still fresh, hence the painting was produced without much delay. Pope Alexander VI died on 18 August 1503 and from then on he was banned from official representations, in a sort of condemnation of memory. However, the painting was not completed until 1506, when Jacopo Pesaro returned to Venice.<sup>40</sup> The painting was presumably commissioned for display in the Pesaro family's home in Venice. It remained with his descendants until the early seventeenth-century.<sup>41</sup> Then, it was transferred to an unknown Venetian church, where Anthony van Dyck drew a copy of it. Afterwards, the painting was once in the collection of Charles I of England. Then, the painting, which became a part of the Spanish royal collection, was loaned to the convent of San Pasquale in Madrid. In 1823, the painting was in the collection of William I of the Netherlands, who gave the painting to its present owner. Today, it is exhibited in the Royal Museum of Fine Arts, Antwerp.<sup>42</sup> The painting is considered to be a good example of what Titian had learnt from his master, Giovanni Bellini. The painting is also believed to have been designed by Bellini.<sup>43</sup>

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<sup>38</sup> Pietro Selvatico and Vincenzo Lazari, *Guida artistica e storica di Venezia e delle isole circonvicine*, Venice: Ripamonti Carpano, 1852, 181; Mather, *When was Titian Born?*, 18; Daniel M. Unger, 'Art in the Service of a Holy War: A Call for a Crusade in a Guercino Painting', *Zeitschrift für Kunstgeschichte*, 68:4, 2005, 496; Ian G. Kennedy, *Titian*, Köln: Taschen, 2006, 26.

<sup>39</sup> Francesco Valcanover, *L'opera completa di Tiziano*, Milano: Rizzoli, 1969, 91; Kennedy, *Titian*, 27; Charles Hope et al., *Titian's Life and Times*, London: National Gallery Company Limited, 2003, 79.

<sup>40</sup> Erwin Panofsky, *Problems in Titian Mostly Iconographic*, New York: Phaidon, 1969, 179; Linda Murray, *The High Renaissance and Mannerism*, London: Thames and Hudson, 1986, 82; Augusto Gentili, *Tiziano collana Dossier d'art*, Firenze: Giunti, 1990, 6; Kennedy, *Titian*, 26.

<sup>41</sup> Charles Hope et al., *Titian's Life and Times*, 78.

<sup>42</sup> Valcanover, 1969, 91; Bruce Cole, *Titian and Venetian Painting, 1450-1590*, Boulder-Colorado: Westview Press, 1999, 65; Kennedy, *Titian*, 27.

<sup>43</sup> Erwin Panofsky, *Problems in Titian Mostly Iconographic*, New York 1969, 179; Rona Goffen, *Piety and Patronage in Renaissance Venice Bellini, Titian and the Franciscans*, New Haven: Yale University Press, 1986, 61; Charles Hope et al., *Titian's Life and Times*, London 2003, 78, 79.



**Figure 1**

Titian, *Jacopo Pesaro being presented by Pope Alexander VI to St Peter*, c. 1503-1506, oil on canvas, 147.8 x 188.7 cm. Antwerp, Koninklijk Museum voor Schone Kunsten. Inventory number 357.

The painting is clearly intended to glorify the Venetian naval victory of 1502 against the Ottomans. Toward the end of that year Jacopo Pesaro succeeded in capturing the island of Santa Maura.<sup>44</sup> In the painting, Jacopo Pesaro, who is the admiral as well as the bishop, is shown before the battle.<sup>45</sup> Saint Peter is blessing Jacopo Pesaro on his way to fight against the heretics. In 1501, Jacopo Pesaro was appointed admiral of the Papal Gallies by Pope Alexander VI.<sup>46</sup> Hence, the

<sup>44</sup> Panofsky, *Problems in Titian Mostly Iconographic*, 178.

<sup>45</sup> Kennedy, *Titian*, 26.

<sup>46</sup> Mather, *When was Titian Born?*, 18.



painting presumably displays the event in 1501 or early 1502.<sup>47</sup> In the presence of Saint Peter, Pope Alexander VI praises the kneeling Jacopo Pesaro with a possessive gesture. The painting is a kind of the traditional subject of *sacra conversazione*, but combining the holy with the secular.<sup>48</sup> The composition is perfectly balanced in the horizontal axis. In the painting, Titian utilizes the flourishing psychological dexterities of his portrait implementation in a broader narrative context.<sup>49</sup> The religious composition consists of the full range of emotion and realistic interactions of glance and gestures between Saint Peter, the Pope and Jacopo Pesaro.<sup>50</sup> In the painting, Jacopo Pesaro is seen as the only commander of the papal fleet assembled against the Ottomans. However, the fleet was under the command of both Benedetto Pesaro and Jacopo Pesaro. Titian depicted Jacopo Pesaro in a position showing his pride in unconditionally serving Christianity and Saint Peter, kneeling and laying his helmet on the floor. In the painting, Jacopo Pesaro seems to be admired by the holiness of Saint Peter. In response to Jacopo Pesaro's loyalty, Saint Peter grants him a consecration.<sup>51</sup> Titian's early works are virtuoso renderings of textures-finely gathered linen, velvet, silk, armor, fur and more.<sup>52</sup> Additionally, Jacopo Pesaro, who is depicted in the traditional deep purple robe of Malta knights, is holding the standard with the coat-of-arms of Pope Alexander VI and the Pesaro family. The helmet lying ready at hand in the foreground, his kneeling position, the galleys poised for sailing at sea, his presentation to Saint Peter by the pope and the standard are the references of Jacopo Pesaro's self-sacrifice for Christianity and the good relationship between the pope and himself. With the divine aid of Saint Peter, Jacopo Pesaro's upcoming worldly as well as heavenly victory ensures Venice's desperate needs such as its maritime supremacy in the Mediterranean and the most desired peace in the Republic of Venice, which was formally known as the Most Serene Republic of Venice. The pope had died by the time of the painting. His stagnant appearance makes a significant contrast with the lively appearance of Jacopo Pesaro's depiction. The pope treats

<sup>47</sup> Murray, *The High Renaissance and Mannerism*, 82; Unger, *Art in the Service of a Holy War: A Call for a Crusade in a Guercino Painting*, 496.

<sup>48</sup> Charles Hope et al., *Titian's Life and Times*, 78.

<sup>49</sup> Williams, *The World of Titian c. 1488-1576*, 79; Panofsky, *Problems in Titian Mostly Iconographic*, 178; Helen S. Ettlinger, 'The Iconography of the Columns in Titian's Pesaro Altarpiece', *Art Bulletin*, 61:1, 1979, 64, 65; Wendy Stedman Sheard and Rose R. Weil, 'The Genius of Venice', *Art Journal*, 44:2, 1984, 180; Murray, *The High Renaissance and Mannerism*, 82; Cole, *Titian and Venetian Painting 1450-1590*, 63; Kennedy, *Titian*, 26.

<sup>50</sup> Wetthey, *Britannica Biographies*, 2.

<sup>51</sup> Panofsky, *Problems in Titian Mostly Iconographic*, 178; Kennedy, *Titian*, 26, 37.

<sup>52</sup> Karen Wilkin, 'Comment: The Century of Titian', *The Hudson Review*, 46:3, 1993, 447.

Jacopo Pesaro mercifully in the presence of Saint Peter, even though the pope has a fearsome reputation in history.<sup>53</sup> In the background, the fleet preparing for a campaign truly refers to Jacopo Pesaro's position as the commander of the papal navy and his upcoming victory. Saint Peter unites the picture, not only in terms of color and composition, but also in terms of the earthly and the divine. With his archaic style, Saint Peter sits upon a raised carved plinth decorated with an ancient Roman sculptural relief. The keys of heaven are at Saint Peter's feet on the lower step of plinth. Saint Peter, who holds a closed book, seems to be instructing the others in the ancient times. That truly indicates his life in the past. Reflections and direct borrowings of ancient art are commonly present in many works of Renaissance artists. At all times, fictitious relics of this kind are reiterated in the paintings of Titian. They always represent very clear meanings. In the relief of the plinth, a cupid is seen with arrow and bow. His arrow is targeted to the goddess Venus, who is supposed to have emerged from the sea in Paphos, where Jacopo Pesaro once was the bishop. In this context, her symbol indicates the upcoming naval victory. In addition, Venus and other figures with grapes seem to happily celebrate the upcoming victory on Santa Maura.<sup>54</sup> In the painting, Jacopo Pesaro is blessed by the heavenly figures, Saint Peter and Pope Alexander VI, who approve his military movement against the Ottomans in the name of Christianity. The upcoming worldly victory of Jacopo Pesaro is heavenly certified in the presence of the holy people. Thereafter, his worldly victory and his confirmed special relationship with the holy people became immortalized through the painting. He might have taken several advantages by commissioning the painting to promote his personal pride in the Venetian society against his rivals. The beautiful painting seals the long relationship between Titian and Jacopo Pesaro.

## Painting II: Madonna with saints and members of the Pesaro family

Titian was commissioned by Jacopo Pesaro to produce his next

<sup>53</sup> Williams, *The World of Titian c. 1488-1576*, 79; Ettlinger, *The Iconography of the Columns in Titian's Pesaro Altarpiece*, 64, 65; Charles Hope et al., *Titian's Life and Times*, 78, 79; Kennedy, *Titian*, 26.

<sup>54</sup> Otto J. Brendel, 'Borrowings from Ancient Art in Titian', *The Art Bulletin*, 37:2, 1955, 113; Panofsky, *Problems in Titian Mostly Iconographic*, 178; Ettlinger, *The Iconography of the Columns in Titian's Pesaro Altarpiece*, 64, 65; Reginald Eldred Witt, *Isis in the ancient world*, Baltimore: Johns Hopkins University Press, 1997, 125; Charles Hope et al., *Titian's Life and Times*, 78; Unger, *Art in the Service of a Holy War: A Call for a Crusade in a Guercino Painting*, 496; Yiannis Papadakis, 'Aphrodite delights', *Postcolonial Studies* 9:3, 2006, 240.



monumental religious painting, *Madonna with saints and members of the Pesaro family* (1519-1526) (Fig. 2). This painting was placed above one of the side altars in the left aisle of Pesaro Chapel in Santa Maria Gloriosa dei Frari, after the artist completed the painting, *Assumption of the Virgin* (1516-1518), commissioned by Pesaro family for the same church. The Frari, which is the prime establishment of the Franciscans in Venice, is dedicated to the Immaculate Conception. Built in 1250, its plan is basically that of a T-shaped basilica, probably meant to invoke the Tau, Saint Francis's beloved symbol of redemption. Later, the original plan was changed by the addition of private family chapels such as the Pesaro chapel of the Madonna in the sacristy. The sacristy chapel was clearly identified as the personal and private domain of the Pesaro family because of the architectural decoration painted in the Pesaro family colors, blue and gold. According to the Venetian genealogist archives, Pesaro's patronage of the church is documented to the thirteenth-century, thus indicating the Pesaro family among the earliest supporters of the Frari. The Pesaro chapel's altarpieces are Giovanni Bellini's altarpiece triptych in the sacristy and two altarpieces of Titian commissioned by the Pesaro family. These works indicate a special relationship between the Pesaro family and the Frari in history. The Frari church is the home of tombs of Venetian military men as well as the marked and unmarked tombs of the Pesaro family. Therefore, the Pesaro family claimed that the Frari was their home. However, no other Venetian family is an important patron of the Frari. In the Frari, some important members of the Pesaro family were buried in the splendid mausoleums. For instance, Jacopo Pesaro's cousin, Benedetto Pesaro, *generalissimo da mar* and *Procuratia de Supra* of the Republic of Venice, performed a great success at conquering the island of Santa Maura on August 30, 1502, and died on his galley at Corfu Island in 1503. Benedetto Pesaro stated in his will that his body must be brought to Venice for burial in the Frari. His mausoleum was designed to praise his military accomplishments. Benedetto Pesaro was Jacopo Pesaro's ally as well as his rival in the Santa Maura victory. Additionally, the Frari was also granted the funeral and burial of Pope Alexander IV in 1526.<sup>55</sup>

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<sup>55</sup> Selvatico and Lazari, *Guida artistica e storica di Venezia e delle isole circonvicine*, 181; Panofsky, *Problems in Titian Mostly Iconographic*, 178, 179; Ettlinger, *The Iconography of the Columns in Titian's Pesaro Altarpiece*, 64, 66; Rona Goffen, *Piety and Patronage in Renaissance Venice Bellini, Titian and the Franciscans*, New Haven: Yale University Press, 1986, iii, iv, xiii, xiv, 2-4, 6, 7, 17, 22-32, 38, 39, 61-64, 66, 70, 72-74, 79, 80, 107, 109; Peter Humfrey, 'The Venetian Scuole Piccole as Donors of Altarpieces in the Years around 1500', *The Art Bulletin* 7:3, 1988, 405; Charles Hope, 'Piety and Patronage in Renaissance Venice: Bellini, Titian and the Francis by Rona Goffen', *The English Historical Review*, 104/411, 1989, 471; Carlo Ridolfi, *The Life of Titian*, University Park-PA: The Pennsylvania State University Press, 1996, 4; Cole, *Titian and Venetian Painting 1450-1590*, 65, 77; Stokstad, *Art History*, 709; Charles Hope et al., *Titian's Life and Times*, 15; Unger, *Art*



**Figure 2**

Titian, *Madonna with saints and members of the Pesaro family*, 1519-26, oil on canvas, 485 x 269 cm. Pesaro Chapel, Santa Maria Gloriosa dei Frari/Basilica dei Frari, Venice.

The votive painting is also a kind of *sacra conversazione*, but it is different from all earlier Renaissance paintings because of its diagonal composition with to the placements of the Madonna, Child, Saints, captives and the members of Pesaro family in relation to its location in

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*in the Service of a Holy War: A Call for a Crusade in a Guercino Painting*, 496; Blyskal, *Titian, The Pesaro, and the Frari* *Different Strokes for Different Folks*, iii, iv; Stefano Zuffi, Tiziano, Milano: Mondadori Electa S.p.A., 2008, 60; Matthew Rampley, 'Aby Warburg: Kulturwissenschaft, Judaism and the Politics of Identity', *Oxford Art Journal*, 33:3, 2010, 327.

the Frari. The vanishing point of the perspective is on the left, outside the painting area. Therefore, the painting was linked to the interior architecture of the Frari.<sup>56</sup> The composition is designed in terms of Italian Renaissance court protocol.<sup>57</sup> Titian, who particularly placed the Madonna and Child on a high throne at the right side of the asymmetrical composition, arranged the saints, the Pesaro family members and the captives at the sides.<sup>58</sup> The Madonna receives Jacopo Pesaro, who kneels at the foot of her throne. She is enthroned in a great barrel-vaulted hall open on both sides. The scene is diagonal, the open sky and the clouds fill most of the background.<sup>59</sup> The Madonna is placed in the center by a balanced arrangement of worshipers - a composition that conveys serenity and order. The viewer's eye is compelled to travel back and forth across the scene through various points of emphasis. The Madonna and Child receive attention by their light skin, the perspective lines, diagonal axis, the inclination of the figures, and the directional lines of their gaze and gesture.<sup>60</sup> The diagonal arrangement of the Madonna and other figures evokes the spiritual and the heavenly, which creates a sense of engagement persuading the viewer that this fictitious meeting actually happened.<sup>61</sup> Saint Peter, who virtually is in the centre below the Madonna, is positioned at the crossing of two opposing invisible diagonals.<sup>62</sup> He unites the picture, not only in terms of iconography, but also in theological terms of the earthly and the divine.<sup>63</sup> Saint Peter presides like a great chamberlain as he looks down on his *protégé*, Jacopo Pesaro.<sup>64</sup> The sequence of the base of the column

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<sup>56</sup> Ballarin, *Titian*, 11, 13; Williams, *The World of Titian c. 1488-1576*, 78; Panofsky, *Problems in Titian Mostly Iconographic*, 178, 179; Ettlinger, 'The Iconography of the Columns in Titian's Pesaro Altarpiece', *Art Bulletin* 61:1, 1979, 59, 64; Rona Goffen, *Piety and Patronage in Renaissance Venice Bellini, Titian and the Franciscans*, 107; Croix and Tansey, *Gardner's Art Through The Ages*, 647; Murray, *The High Renaissance and Mannerism*, 87; Gill, *Titian*, 26; H. W. Janso, *History of Art*, New York: Harry N. Abrams Inc., 1995, 500, 502; Bruce Cole, *Titian and Venetian Painting, 1450-1590*, 74, 77; Stokstad, *Art History*, 709; Charles Hope et al., *Titian's Life and Times*, 15, 16, 78, 79; Kennedy, *Titian*, 37; Blyskal, *Titian, The Pesaro, and the Frari Different Strokes for Different Folks*, 2; Stefano Zuffi, Tiziano, 60; Wethey, *Britannica Biographies*, 1, 2.

<sup>57</sup> Croix and Tansey, *Gardner's Art Through The Ages*, 647; Carlo Ridolfi, *The Life of Titian*, 4; Unger, *Art in the Service of a Holy War: A Call for a Crusade in a Guercino Painting*, 496; Kennedy, *Titian*, 37.

<sup>58</sup> Ettlinger, *The Iconography of the Columns in Titian's Pesaro Altarpiece*, 59; Stokstad, *Art History*, 709.

<sup>59</sup> Horst Waldemar Janson, *History of Art*, New York: Harry N. Abrams Inc., 1995, 500.

<sup>60</sup> Jay Williams, 1968, 78, 79, 115; Murray, *The High Renaissance and Mannerism*, 90; Croix and Tansey, *Gardner's Art Through The Ages*, 647; Gill, *Titian*, 26, 28; Ridolfi, *The Life of Titian*, 4, 5; Wethey, *Britannica Biographies*, 1.

<sup>61</sup> Ettlinger, *The Iconography of the Columns in Titian's Pesaro Altarpiece*, 66; Goffen, *Piety and Patronage in Renaissance Venice Bellini, Titian and the Franciscans*, 109; Gill, *Titian*, 26; Charles Hope et al., *Titian's Life and Times*, 79.

<sup>62</sup> Murray, *The High Renaissance and Mannerism*, 90; Gill, *Titian*, 26.

<sup>63</sup> David Rosand, 'Titian in the Frari', *The Art Bulletin*, 53:2, 1971, 207; Ettlinger, *The Iconography of the Columns in Titian's Pesaro Altarpiece*, 65; Gill, *Titian*, 26.

<sup>64</sup> Kennedy, *Titian*, 37.

behind the Madonna, her head, Saint Peter's head looking down, his yellow cloth and his book's white pages draw an invisible diagonal, which crosses the picture down to Jacopo Pesaro. He is the one wearing the black silk cloak.<sup>65</sup> Two Franciscan saints, Saint Francis and Saint Anthony are on the right of the Madonna. Saint Francis, who is identified by his stigmata, introduces the members of the Pesaro family to the Child. The other saint is Saint Anthony of Padua, looking at the Pesaro family. Saint Peter and these two saints of Franciscan doctrine appear together for the very first time in a monumental painting about the Immaculate Conception.<sup>66</sup>

Titian commemorates not only Jacopo but also his family members.<sup>67</sup> Jacopo Pesaro and only male members of his family solemnly kneel on the lowest level. Yet, only Jacopo Pesaro, who dares to look toward the Madonna and Child, is placed apart on the left. Additionally, the Madonna's compassionate glance toward him clearly means that she approves his naval victory and his dedication to the Immaculate Conception. The separate depiction of Jacopo Pesaro presumably indicates his leadership position in the family. The concordant postures of the Pesaro family give an expressive meaning as a cult image.<sup>68</sup> The receding steps of the throne may be inviting the viewer, but the dignified appearances of the family members keep the viewer at a respectful distance, clearly separating the heavenly sphere from the worldly one. Their facial features are carefully described with fine descriptive depiction. Among the more illustrious members of the family in the painting is Benedetto Pesaro with his red cloak, once the admiral of the Venetian fleet. Even though the elders are shown in strict profile, the youngest figure, Giovanni Pesaro, at the far right, looks directly at the viewer. His face is the lightest in tonal key, contrasting with the dark cloaks of the others. He invites the viewer to be witness to his family's imaginary divine, joyous and respectful meeting. Behind Jacopo Pesaro stands a knight generally accepted as Saint Mauritius, the patron saint of the crusaders. He holds the standard with the coat-of-arms of Pope Alexander VI and Jacopo Pesaro. The standard therefore mentions the invisible presence of the Pope, which indicates the special

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<sup>65</sup> Murray, *The High Renaissance and Mannerism*, 90; Gill, *Titian*, 26; Unger, *Art in the Service of a Holy War: A Call for a Crusade in a Guercino Painting*, 496.

<sup>66</sup> Ballarin, *Titian*, 12; Rosand, *Titian in the Frari*, 204; Ettlinger, *The Iconography of the Columns in Titian's Pesaro Altarpiece*, 59-67, 66; Croix and Tansey, *Gardner's Art Through The Ages*, 647; Kennedy, *Titian*, 37.

<sup>67</sup> Panofsky, *Problems in Titian Mostly Iconographic*, 179.

<sup>68</sup> Rosand, *Titian in the Frari*, 206.

relationship between him and Jacopo Pesaro. Saint Mauritius pulls behind him two vanquished captives in oriental clothing, who are a turbaned Ottoman Turk and an African slave. With the crowning of the standard and the captives of the Christian forces, Saint Mauritius clearly informs the Madonna about the great victory over the Ottomans. From the second half of the fourteenth-century, general knowledge was that the Christian population accepted Islam, by compulsion or voluntarily, in the Ottoman lands. In response, the Christians believed that the Ottomans would be converted to the Christianity one day. Thus, the submissive Ottoman figure stands with respect in front of the Madonna and Child to inform the viewer of the victory of Christianity and the end of the advance of the Ottomans. At the top of the standard, there is an olive branch to symbolize the desired peace after the victory.<sup>69</sup> The composition is perfectly designed into stance by the standard that diagonally inclines toward the left side.<sup>70</sup> The olive branch, the standard, the hand of Saint Mauritius and the yellow cloth of Saint Peter lead the other diagonal cross the painting down to Benedetto Pesaro. The painting, which is designed by these two invisible diagonals, is stabilized by two large columns.<sup>71</sup> The figures are oriented toward the Madonna and Child in the pyramidal with two large columns that exceed beyond the frame.<sup>72</sup> Thus, the painting has the effect of extending the interior space.<sup>73</sup> The columns pierce a cloud at the top of the painting. A cloud on which two *putti* stand bearing the Cross passes, not only filling the upper part but also casting a shadow on the sunlight below.<sup>74</sup> The votive painting seems to celebrate the Franciscan devotion to the Immaculate Conception. However, the painting itself does not represent only the doctrine of the Immaculate Conception.<sup>75</sup> It truly publicizes Jacopo

<sup>69</sup> Williams, *The World of Titian c. 1488-1576*, 79, 115; Ballarin, *Titian*, 12; Panofsky, *Problems in Titian Mostly Iconographic*, 179; Rosand, *Titian in the Frari*, 207; Ettliger, *The Iconography of the Columns in Titian's Pesaro Altarpiece*, 64, 65; Murray, *The High Renaissance and Mannerism*, 90; Gill, *Titian*, 26, 28; Stokstad, *Art History*, 709; Hope et al., *Titian's Life and Times*, 16; Kennedy, *Titian*, 37, 39; Alain Ducellier, *On Üçüncü Yüzyıldan On Altıncı Yüzyıla Kadar Bizanslılar ve Türkler: Dünyanın Paylaşılmasından İmparatorluğun Yeniden Kuruluşuna*, trans. Nurettin Pirim, Istanbul 2005, 274-277; Unger, *Art in the Service of a Holy War: A Call for a Crusade in a Guercino Painting*, 497.

<sup>70</sup> Horst de la Croix and Richard G. Tansey, *Gardner's Art Through The Ages*, San Diego-CA 1986, 647.

<sup>71</sup> Murray, *The High Renaissance and Mannerism*, 90; Gill, *Titian*, 26.

<sup>72</sup> Rosand, *Titian in the Frari*, 201; Zuffi, *Tiziano*, 60.

<sup>73</sup> Gill, *Titian*, 26.

<sup>74</sup> Ballarin, *Titian*, 12; Murray, *The High Renaissance and Mannerism*, 90; Gill, *Titian*, 26; Janso, *History of Art*, 502; Stokstad, *Art History*, 709; Wethey, *Britannica Biographies*, 1, 2.

<sup>75</sup> Benjamin G. Kohl, 'Piety and Patronage in Renaissance Venice, Bellini, Titian and the Franciscan by Rona Goffen', *The Sixteenth Century Journal*, 18:2, 1987, 268; Gail L. Geiger, 'Piety and Patronage in Renaissance Venice: Bellini, Titian and the Franciscans by Rona Goffen', *The American Historical Review*, 92:4, 992; Hope, *Piety and Patronage in Renaissance Venice: Bellini, Titian and the Francis by Rona Goffen*, 472.

Pesaro's victory to elevate his both political and religious positions in the Republic of Venice. For instance, Jacopo Pesaro obtained the permission to build his own funerary monument in the Pesaro chapel after the completion of the painting.<sup>76</sup>

### Jacopo Pesaro as a Christian Hero

Especially in the western part of the Roman Empire, Christians thought the votive paintings useful because the paintings helped the congregation to recall the Christianity teachings they had learned, and kept the memory of these sacred episodes alive.<sup>77</sup> Moreover, the commissioner, who was the donor, wanted to be seen as a true believer in the society of the Renaissance era. These commissioners commonly advertised themselves by being depicted in a heavenly environment with the holy figures in the altarpieces of the churches. However, Jacopo Pesaro was depicted with holy figures in the paintings he commissioned, in which his military features existed to remind the viewer of his protection of the faith. According to the belief, religion accepts violence for defending the faith, which not only gives reward in the spiritual future life but also grants an immediate reward.<sup>78</sup> Hence, Jacopo Pesaro immediately received his heavenly reward with his military achievement in both paintings, which represent *sacra conversazione*. It is also a kind of salvation for him because of his access to divine communication in his material life. Hence, Titian created a heroic figure of the faith of Jacopo Pesaro by interpreting the subject comprehensively.<sup>79</sup> The presence of Jacopo Pesaro matches a heroic figure in the Venetian literature classics of the Renaissance. The Venetian Renaissance society presumably recommended a religious heroic social role for its citizens who participated in warfare in the name of defending the faith and establishing the peace of Christianity and of the Republic of Venice. In the both paintings, Titian used this pattern of belief of his period. However, Titian avoided exaggerating the qualities of Jacopo Pesaro in terms of reaching the heart of the viewer. Christianity and the features of the holy figures often have been interpreted to serve for the political purposes of their time. Titian masterly placed religious figures in the service of worldly political reasons. Religious figures can act just as

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<sup>76</sup> Rosand, *Titian in the Frari*, 200.

<sup>77</sup> Gombrich, *The Story of Art*, 104.

<sup>78</sup> Avalos, *Fighting Words: The Origins of Religious Violence*, 59.

<sup>79</sup> Rosand, *Titian in the Frari*, 196.

political rulers.<sup>80</sup> In the paintings, Jacopo Pesaro does not appear to care about the material world but is only interested in the spiritual one.

## Conclusion

In both votive paintings commissioned by Jacopo Pesaro, Titian seems to depict his patron as faithfully dedicated to Christianity. Titian commemorates his naval victory of Santa Maura with the holy figures for the protection of the faith in the view of skin-deep examination. Titian skillfully creates a sense of engagement of the viewer that these imaginary meetings with the holy people happened in the spiritual life. Chronologically, the production dates of paintings are related to the military campaign against the heresy of the Ottomans. In the first painting, Jacopo Pesaro is being presented to Saint Peter by the pope, before the worldly military campaign against heresy for the protection of the faith. Therefore, Jacopo Pesaro is blessed by Saint Peter for his intention to protect Christianity. Therefore, he gains the confidence and recognition of Saint Peter. In the second painting, Saint Peter presents him to the Madonna and Child after his victory for Christianity, which establishes the peace by subjugating the enemies of Christianity. Therefore, Jacopo Pesaro reaches the level of the Madonna and Child in the spiritual world. Additionally, the altarpiece was placed in the Pesaro chapel in the Frari church, which demonstrates Jacopo Pesaro's devotion to the popular Franciscan doctrine of the Immaculate Conception at that time. Therefore, Jacopo Pesaro might have received the support of the Franciscans and their followers in the Venetian society. Moreover, the altarpiece donation of Jacopo Pesaro represents his loyalty to the Pesaro chapel of his ancestors. The depiction of the male members of Pesaro family indicates his commitment to his family. However, Titian emphasizes his patron's leadership in the family by depicting him separately from the other family members in accordance with the competition in the Pesaro family between Jacopo Pesaro and Benedetto Pesaro. Hence, Titian, who masterly takes into consideration of the Venetian-Ottoman War, conducts his patron's propaganda by putting forward the desired victory of his patron. Both paintings, which were produced in the spirit of the Crusades, provide moral justification for the warfare, which allows faithful people to believe that they are following the spiritual scenarios. Jacopo Pesaro therefore legitimated and immortalized his victory according to that way of thinking. Jacopo

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<sup>80</sup> Held, *Titian's Flaying of Marsyas: an Analysis of the Analyses*, 194.

Pesaro is depicted as if his dedication is only to Christianity, at any price, instead of considering the benefits of the material world. Moreover, the keys of heaven of Saint Peter presumably indicate Jacopo Pesaro's admission to heaven even before death. Putting forward his piety, the political meanings of the paintings are linked to strengthening his political position in Venice, by indicating his brave defense of the faith and of Europe against the Ottomans, ensuring the overseas revenues of the Republic of Venice, his warfare capability, his sincere devotion to the Republic of Venice and his leadership in the family. Jacopo Pesaro manipulated the public opinion with the skillful votive paintings of Titian at the time. Titian transmutes his patron's worldly victory into the heavenly imaginary atmosphere to elevate his political position in his material life. Jacopo Pesaro's presence with the holy figures also prevents receiving criticism from his rivals in the politics of the Republic of Venice. In the paintings, Titian mystifies the past in terms of transmuting his patron's worldly military victory into the spiritual victory against the imaginary heretics with the various religious motives. Titian therefore clandestinely strengthened the political position of Jacopo Pesaro in the Venetian society at that time. These discussions suggest the conclusion that Titian has created the sacrosanct figure of Jacopo Pesaro for the Venetians.

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Tolga ERKAN's main research interests are 15th – 17th century Italian and Dutch paintings, history of art collecting and collections, contemporary art market in Istanbul, basic design and innovative design technologies.





## Books received

Page | 39

Daniel Arasse, *Take a closer look*, trans. by Alyson Waters (2013), Princeton: Princeton University Press.

Katherine Harloe (2013) *Winckelmann and the Invention of Antiquity, History and Aesthetics in the Age of Altertumswissenschaft*, Oxford: Oxford University Press.

Vicky Coltman (2009) *Classical Sculpture and the Culture of Collecting in Britain since 1760*, Oxford/New York: Oxford University Press.



There are still many things to  
understand [Book review] Daniel  
Arasse, *Take a closer look*, trans. by  
Alyson Waters (2013), Princeton:  
Princeton University Press, by Ioannis  
Tzortzakakis

Daniel Arasse, *Take a closer look*, trans. by Alyson Waters (2013), Princeton: Princeton University Press.

“I have the feeling that you  
– ordinarily so cheerful –  
did not want to “do” art  
history joyfully.” (p.4)

Why should one spare a second look at something, when  
there is nothing more to appreciate there after a first sight?  
This might probably be the starting point for art history;  
or any other science. This would also be the primary  
reason to take a closer look. The legacy, thus, of Daniel  
Arasse (1994-2003), student of André Chastel, among  
others; member of l'École française de Rome, professor at  
University of Paris IV: Paris-Sorbonne; director of

l'Institut français de Florence; director of studies at the Centre d'Histoire et de Théorie des Arts, EHESS, would be manifold. His epistolographic, personal, narrative style in art history would be one of his dimensions.<sup>94</sup>

This translation of *On n'y voit rien* by Alyson Waters by Princeton University Press is the second Daniel Arasse book to become available to the English speaking world. The first is to be found under the same publishing house (*Vermeer: Faith in Painting*, translated by Terry Grabar, 1994). While, it could be just a coincidence that an Italian translation of the book in question has also just appeared (*Non si vede niente; Descrizioni*, translated by Luca Bianco, prefaced by Claudia Cieri Via, Einaudi: 2013).

The translator Alyson Waters (currently, Lecturer and Managing Editor of Yale French Studies, Yale University) had also previously published a translation of the second chapter "The Snail's Gaze" (*Le regard de l'escargot*) in the *Brooklyn Rail* in the column "In Translation" (April, 2008). The jacket art of the book may be a reminder of this; otherwise, it could mean that *l'escargot*, which cannot see, is the most prominent chapter in the collection – certainly the most discussed one over the internet. Who knows? Peut-être l'escargot c'est nous !

However, several problems exist with translated books, when it comes to reviewing. Who is to review? What is to review? The content of the original book in history of its author's intellectual life? The reception of the first edition? The content of the original book adapted in a foreign language? The efficiency of this particular translation / adaptation? The reasons of the production and publication of a translation? The history or the critical reception of a translated edition? The essence of the translated content in comparison to the original? The

<sup>94</sup> For a complete bibliograpy of Daniel Arasse, see Catherine Bédard et Philippe Morel (2006)

« Bibliographie complète de Daniel Arasse », *ESPRIT: Devant la peinture, Daniel Arasse*, <http://www.esprit.presse.fr/archive/review/article.php?code=13493> (last access 25/09/13).

format and the style of the physical book and its connotations? However, I own to the book to set some reader's guidelines; or speculate on how to read this book, or else to expose my misreading of the book.

But, first, who is Giulia? The first essay is a letter addressed in Italian to someone named Giulia. *Cara Giulia*. She might have been Italian, indeed. She might have been an (imagined?) ex-lover for she could be irritated for receiving such a letter – the theme of which is painting on adultery; Tintoretto's *Venus and Vulcan*, c. 1550. Could she be a personification of the British art history? Or academic scholarship? A woman just rejecting marriage? She could even be *Giulia de' Medici* (!); as the fruit of this illegitimate affair of "Mars" and "Venus" – that would be perhaps the case; an apology to *Giulia de' Medici* (c. 1535 – c. 1588), regarding the references to the work of Beverly Louise Brown. And, Vulcan still thinks that Venus had been waiting in bed for his own eyes and hands only – according to the author. [Yet, honestly... who is Giulia?] This is an essay on iconology as a method on interpretation, its relation to the texts and value of critical reading of the painted elements of the painting. However, the author tends to disapprove a complete reliance on the texts; claiming that "I don't need texts to see what's happening in the painting: (p. 14); yet it is through "texts" that he probably knew the stories of Mars, Venus, Vulcan – and their relation – or, about the shield of Perseus.

Continuing addressing to the reader – or maybe still in Giulia – the author poses more questions on the method of iconology, adding a primary *quantitative* feature in his approach; while perspective, measurements and commensuration seems to propose an interpretation. Escargot is painted counterpart element of "God". The escargot is not a common element in the depiction of *Annunciation* of Francesco del Cossa. End of story. Arasse artfully proposed his narrative as a critical response to

“The Virgin Snail” by Helen S. Ettlinger, published at *Journal of the Warburg and Courtauld Institutes*, (Vol. 41, 1978, p. 316). The theme of perspective – either as symbolic form or just as a painter’s technique – is to be the core of this essay; not the painting nor the *paper* itself; or is it?

The orality of this art history narration – not art history fiction – continues with the description of his (imaginary) friend reactions and thoughts when standing in front of Bruegel the Elder’s *The adoration of the Magi* at the National Gallery, London. In this essay, we are allured to follow his gaze across the painting and see (understand) what he sees (understands). It the same proposed notion after saint Thomas, *one had to see to believe, to believe only what one sees!* (p. 69) Pierre the Droll may not have been a foul after all. To paint himself as a black Magus, if that would be the case, *slipping into the edges of his paintings is a kind of represented signature. It is a figure of the painter in his work, witness to his work* (p. 69) The social status of the northern artist is to been understood through a network of pictorial signs and their historical connotations.

Pubic hair? Am I reading an art history essay on pubic hair? Unfortunately, not... Is this one of the texts that Dan-Brownists had been reading when still undergraduates? Maybe, but they got it all wrong obviously – even though the author makes many rather clear addresses to the reader to think, to be aware. *No need to complicate things. Let’s move on. And that’s where I say no! I don’t agree! It’s not because you understand how Mary Magdalene was invented that you understand why she was invented! Or why her hair is so important in that invention.* (p. 78) Mary Magdalene is a *composite figure*; embodying DOGMA. *End of story.* (p. 79) *And since Mary Magdalene speaks to all women, [...] That’s why they invented Mary Magdalene. Am I exaggerating again? Well then, you tell me why Mary Magdalene has all that hair. I had nothing to do with it.* (p. 87) This would probably be the most

important essay – serious, in a funny way, aspect of the book; the importance of art history in helping us understand our worlds with their images that surround us; the very nature of art history. The construction of images and the production of paintings would, thus, mean to be critically arranged, as understood, along with their uses (and abuses) in context.

After the pubic hair... A pinup! Yes, indeed! In the form of a dialogue, Arasse speaks of *The Venus of Urbino* by Titian. I cannot help but to bring to my mind *L'Aretino o Dialogo della pittura* (1557) of Ludovico Dolce; regarding the dialogic form of the text and theme covered; aka Venetian art. But, then again, who is Charles with whom the narrator seems to have this conversation? “That’s what I said. A pinup” / Still, for an art historian like you, don’t you think that’s somewhat of an anachronism?” / “I call it like I see it [...]” (p. 91-92) The dialogue continues with a Socratic tactic so as to prove, in vain, not, of course, this well documented sexual stimulus case, but to approach the functions of non-religious painting; at the best of my reading. “[...] To forget iconography, To see how it functions” (p. 100) The reply is more interesting for us today. “That’s not art history.” / Let’s just say that is unusual for art history [...]” (p. 100) Could this dialogue be primarily a critical response to David Freedberg (in the text as Charles)? David Freedberg's book *The Power of Images: Studies in the History and Theory of Response* (Chicago, 1989), and the theme of Titian's *Venus of Urbino* could provide a link. But, why Charles? I will probably never really know.

The last chapter of the book is devoted, mainly, not to a painting, ie. *Las Meninas* by Velázquez, nor to a paper, devoted to the same painting, by Manuela Mena Marqués. It primarily constitutes, to the best of misreading, an argument against an unknown, back then, “new” art history. Art history VS technical art history. But, there are still many things to understand.



If there are not many things to see, as *On n'y voit rien*, there are, indeed, many things to listen – from the narrator – and if only one lets paintings to “speak.” Then again, in order to understand what an artwork says one has to know the right language of that certain time the artwork transfers. Paraphrasing Arasse: But, we do not hear a thing. And do you know why? Not so much that we are deaf, but because we’ve got other things on our mind. (p.7) And, that’s why there are still many things to understand, at least for me.

Art history style writing can be enjoyable, smart and witty, but in an academic or serious approach when it comes to the content. The distinction between form and style VS content may be traceable here. And this brings us to the original question of the physical format of book. The paperback – pocket sized – French edition seems to be in accordance with the form and style of this book, considering the general public nature of that format. On the other hand, the English translation hardback edition seems to be in agreement with its content addressed, if this is the case, to a more specialised audience. The paper quality could also be the subject of such an interpretation; a distinction between public as popular or academic readings regarding the type and weight of paper.

None the less, this is the most unintendedly serious art history book, in the market, at the moment, both in and outside the academia. It is definitely one of my cups of art history.

More, if someone has the chance to read, indeed, the French original, one may wonder whether Daniel Arasse had written the text in English himself; as the translator has succeeded in not interfering in narration, keeping both the original author’s and narrator’s voice alive. The speaking voice of the original author survives. End of story, as Daniel Arasse would say.





# Call for Manuscripts

Page | 49

Art History Supplement, vol. 4, no. 1, January 2014  
Manuscripts due to December 15, 2013

## Art world victims

There are images today, which are not considered as art; they are artefacts, or just secondary sources for art history. There had been images too that were not considered as art even in the recent past. Video games graphic design, fashion design or fashion shows, medical X-rays or possibly CT scans, for instance, outside a museum context are primarily being investigated for their functionality. Why a common strigil is to be found in a “classical” art museum? The same could be proposed for a casual medieval shoe, a sixteenth century wooden repository box or an ordinary eighteenth century lace when it comes to their introduction into an art museum.

Is the museum - gallery context still today a dominant citation for characterising something as art, in academic discourse ? Could it be challenged ? Is the approval of the so-called an art world very much needed for something to be coined as art or as artefact ? Do we study only what an art-world each time over the ages perceives as art ? Are we all victims of an art world, in the end ?

Manuscripts are more than welcome to explore the shift between the notion of art and artefact in images and material objects through a certain case study.

For more information on author's guidelines, visit

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Page | 50

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